

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
NOVEMBER

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# The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN

## Volume Ten November, 1933 Number One

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#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1933

OF BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, published monthly at New York, N. Y., for October 1, 1933.  
State of New York } ss.  
County of New York }

Before me, a Notary in and for the State and County aforesaid, personally appeared Henry R. Sedgwick, who, having been duly sworn according to law deposes and says that he is the Editor and Business Manager of the BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Managing Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Business Manager, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Franklin Savings Bank, 8th Avenue and 42nd Street, New York, N. Y.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 11th day of October, 1933.

[SEAL]

(Signed) HENRY R. SEDGWICK.

(Signed) E. S. LYMAN.  
(My commission expires March 30, 1934.)



ELECTIONS AT THE ANNUAL MEETING  
BEAUX-ARTS INSTITUTE OF DESIGN  
November 22nd, 1933

TO THE BOARD OF TRUSTEES  
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SOCIETY OF BEAUX-ARTS ARCHITECTS  
November 22nd, 1933

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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

## ARCHAEOLOGY I PROJET

## "HYPOSTYLE HALL OF AN EGYPTIAN TEMPLE"

The Jury felt that few of the drawings submitted for this problem met the essential requirements of an archaeology projet, namely, thorough study of the given period, proper character in drawing and in color, and effective presentation. Many of the drawings were obvious attempts merely to make effective presentations, and would have served better as posters rather than as archaeology studies. Several others showed obvious traces that studies begun with care were hurriedly finished in a manner lacking in thoughtfulness and in quality of workmanship. As a result there was a large proportion of failures.

The drawings of Gangemi, of New York University, and Horowitz, of the University of Illinois, were presented with faithfulness to the Egyptian originals both in architecture and in detail. The flat treatment of these drawings made them noteworthy both as careful studies and as well-arranged frontispieces. The perspective drawings of Piper, of Oklahoma Agricultural and Mechanical College, was distinguished for its unity and appropriate style. That of Kruse, of the University of Illinois, showed excellent character in its detail and originality in presentation of the section. The drawing of Rousseau, of Carnegie Institute of Technology, showed immense care in the elaboration of detail.

All the above received a Second Medal. The two projets receiving First Mention, that of Kent, of Atelier Denver, showed more than unusual architectural study both in plan and in perspective, and that of Carver, of the T Square Club, was distinguished for the excellent character shown in its perspective.

JOHN C. B. MOORE, New York, N. Y.



## INTERIOR DESIGN I

## "A CABANA"

Most of the designs suggested an approach to the problem which resulted in uninteresting solutions. A designer should thoughtfully absorb the fixed conditions of the problem, and give his mind full play in the evolution of a composition of form and color and useful and pleasing arrangement, before using the pencil and getting entangled in a wilderness of difficulties.

The Jury, studying the designs submitted, behaved as would the members of a family seeking a cabana to their liking. They found but few presentations which suggested a pleasing shore retreat for a family and their guests. Much skill was shown in the rendering, particularly of the pieces of furniture; but all such skill was of but little avail when it was merely good rendering of parts of a faulty design.

The design by O. B. Miller, of New York University, was awarded Second Medal for the well conceived scheme, good plan, pleasing simplicity of color scheme, and amusing and appropriate furnishings well arranged. The use of bright red and pearl tones, well disposed, was a very vivacious feature of this design.

The design by M. R. Dobberman, of University of Illinois, also awarded Second Medal, was good in plan and arrangement; and the use of blues and much built-in furniture suggested the cabana of a family of ample means, happy in surroundings rather peaceful in effect and permanent in character.

HORACE MORAN, New York, N. Y.

## FIRST ANALYTIQUE

## "A SEMI-CIRCULAR PORTICO"

The Committee on Architecture proposed as the subject of this competition a semi-circular portico at the main entrance to a large country mansion of brick with marble trim, Colonial in style. There are, I believe, not many historic examples of the semi-circular portico built in the Colonial style, and fewer still of such porticos built of stone or marble. If my memory serves me correctly, there is such a portico on the rear or south front, of the White House; but I would not know where to look for another. The art of stone cutting was not greatly advanced in Colonial days, and it is natural that in the majority of Colonial buildings the trim should be of wood. For reasons of economy, as well as because of the natural tendency to carry on the traditions of the past, in the more recent constructions of the large mansion of brick, Colonial in style, wood is used more often than marble or other stone.

It was, perhaps, for this reason that many of the students gave to their projets a thin, or over delicate character, more appropriate to wood than to marble construction, with the result that certain of the projets, which were otherwise good, did not receive premiation at the hands of the Jury. The problem was an admirable one, in that it tested the familiarity of the student with the character of the style, and challenged his imagination, sense of proportion and good taste.

One of the most difficult details of the problem appeared to be the proper crowning, or capping, of the portico. The design of the coping, parapets or balustrades seemed to try the capacity of the students. In many cases the balustrades were completely out of proportion, and particularly for use in stone. With very few exceptions, they were too thin. Where parapets were used they were often much too low to appear satisfactory from either the aesthetic or the practical view-point. It is a fairly safe rule to remember always the human scale when designing parapets or balustrades. In the otherwise pleasant and scholarly projet of Leuin, the crowning of the portico is neither a coping nor a parapet. It seems to have been designed as the latter, but in height it approaches the former. The very evident fact that it would afford no protection to a person standing behind it, is disturbing.

The seven First Mentions present interesting variations in the solution of the general problem. All of them were well presented and were distinctly stony in architecture. In Placing three of the seven First Mentions, the Jury was influenced by the program requirement that "the whole composition shall be arranged as a frontispiece." From this point of view the projet of H. E. Zazzi, of Manhattan College, and J. K. Hess, of Carnegie, were particularly successful. Mr. Hess' projet was also superbly rendered. In the motif back of his colonnade, W. Garrity, of Carnegie Institute, very pleasantly solved the difficult problem of combining his entrance with a window immediately above it. Carnegie Institute was represented in two of the three First Mentions Placed, as well as in two of the four remaining First Mentions.

ELECTUS D. LITCHFIELD, New York, N. Y.

## DISCUSSIONS ON COMING PROBLEMS

## CLASS "B" III PROJET

## "THE COLLEGE LIBRARY"

The functions of a college library are to obtain, catalogue and shelve printed matter; produce the information contained therein speedily on demand; display and make known its contents; provide suitable and comfortable space for reading and study of various sorts; and by architectural dignity and beauty suggest the importance of the printed word. Inasmuch as it contains reference material, it should be so located that it is equally accessible to all college departments. In order to fulfill the effective accomplishment of an educational institution, the library must, in a very real sense, be, both intellectually and physically, its center.



*General Building Plan*

The library building should be planned to accommodate at least 50% of the student enrollment of the college in the total seating capacity of its reading rooms and stack. It should contain facilities for the accession and storage of books, the lending of books, their use within the building, various specialized forms of service, and the efficient administration of the plant as a whole.

It is well to consider the book storage and access to the books a feature distinct from the rest of the library, to be designed as a unit which is shut off from the circulation of the rest of the building.

*The Stacks*

Literature may be obtained from the various manufacturers giving full and complete data on the latest and most efficient development of book stacks. In general, modern library stacks are fairly well standardized in dimensions, the stack height being 7 feet 6 inches from the floor of one deck to the floor of the next, with the bottom shelf 11 inches wide and the other shelves 9 inches wide. The stacks are spaced 4 feet 4 inches o.c. and made up of 3 feet sections.

Inasmuch as the modern stack does not depend on window lighting, the outside windows should be used for tables, carrels and faculty studies. It is more economical to build the block of stacks from the ground up on its own foundation.

A two-story and basement building will accommodate six or seven stack tiers; two to basement, two or three to first floor and two to second floor. Stack tiers can be grouped in sections of two or three floors and vented to prevent draughts.

*Future Growth*

The stack structure should be planned on the basis of the unit construction of the stack manufacturers so that all parts will be interchangeable for future expansion. The stack should be in such a location that it can be expanded at will, either horizontally or vertically. In planning the capacity of a library stack, one should allow 25% greater capacity, on the basis of seven volumes to the running foot, than the number of books asked for. This allows for 25% eventual growth. It does not mean, however, that any stack tiers will be empty, because the librarian, in allotting his books to the stack, allows for expansion in each subject for current growth. The books, therefore, even with 25% additional stack capacity, seem to fill the stack except for the lower shelves which are for new books as they come in.

*Stack Use*

At the end of the stack on each level carrels should be provided for student research. The carrels, each furnished with a table and chair, should be screened one from the other and shut off from the stack by a low case to contain folios and the larger size books.

It is important to provide members of the faculty with an opportunity to carry on research work or the preparation of their courses in close proximity to their book material. For this purpose a number of so-called faculty studies may be provided off each tier of the stack. Sufficient rooms to care for one-fourth of the faculty should be provided. These studies are not administrative offices nor places for consultation, but are merely cubicles for individual study to which a member of the faculty may retire, secure from interruption of any kind. They should be assigned with the idea of placing the occupant as closely as possible to the level containing the material in which he is interested.

*Newspaper Storage*

Bound volumes of newspapers, because of their size and weight and also because of the poor quality of the paper on which they are printed, require special storage facilities. They must be laid flat on the shelves instead of being stacked in a vertical position. This requires a separate shelf for each volume or for, at most, each two or three volumes; only in this way can the volumes be properly preserved and made readily available for use. This stack room could well be located opening from the Reserve Book space for reference purposes.

A certain amount of dead storage must be provided in any library for books which should be temporarily or permanently retained by the library, but with which it is undesirable to cumber the operating stacks.

*The Delivery Desk*

The control point between the storage, service of books and the general use of books, in reading rooms or for outside use, is the delivery desk.

The desk itself should be ample to accommodate a corps of trained library workers and have sufficient working space behind it for desks and temporary book storage for returned books previous to their replacement in the stack. One cannot be too emphatic in saying that most libraries allow insufficient space behind the delivery desk for services which develop with better management. This working space should have direct access to the Accessions Room and the Catalog Room, and also be in close proximity to the card catalogs.

*Card Catalogs*

The card catalog should be thought of as part of the service of the delivery desk and should be placed in close proximity to it, and also where it is easily accessible to the cataloging room.

The card catalog drawers may be contained in cases and serve as part of the furnishings of the main lobby of the building; or the drawers may be fitted into the partition between the public portion of the library



and the catalog room, so that they are accessible to either side. A disadvantage of the latter method is that drawers are too often missing while in use in the catalog room.

Where card catalogs are in the lobby, tables should be placed between each two cabinets for the use of the catalogers in their work and for the convenience of persons consulting the drawers.

#### *Catalog Room*

The Catalog Room should be so located as to have direct access to the card catalog and should be of sufficient size to accommodate a staff adequate to handle the amount of books housed in the library. Future expansion, made necessary by greater book capacity, should be provided either by a mezzanine or by greater floor area which can have other use temporarily.

#### *Service Rooms*

Opposite the Catalog Room in the service portion of the building, space should be allotted for the Accessions Department. Adjacent to it, on a public corridor, should be the Order Office where new books are handled for the faculty.

Under the Order Room, with access from service drive, should be a Receiving Room of ample dimensions for the reception of crated books and the unpacking and temporary storage before delivery to the Accessions Department. Off this room should be provided an incinerator in which the vast amount of wrapping paper and packing can be burnt.

In small libraries, the Catalog and Accessions Room can be combined, care being taken to retain relationship with other services.

Provision should be made in the basement for building service rooms to house steam controls, hot water tank, vacuum cleaning apparatus, automatic control apparatus and the main electric system distribution boards; also office and supply room for the janitor or the building superintendent.

#### *Reading Rooms*

A careful study of modern library uses seems to show that very large reading rooms or rooms of monumental character should be avoided in planning a library, because of the impression produced by their size, and also because of the noise and confusion which are inescapable in such rooms. Furthermore, the various functions of the library can be most effectively exercised in separate rooms.

It is also important, if property restrictions do not limit the plan, to have windows on two sides and one end of the reading rooms for better distribution of reading tables.

#### *Reference Reading Room*

A most important function of a library is to provide a comprehensive collection of reference books and bibliographical aids of various types under the charge of a trained reference librarian. This room, which will be used mainly for research, should be located near the main circulation of the building, but should be easily accessible to the Cataloging Room for the convenience of the cataloging staff. Alcoves and galleries give greater book capacity and add much to its charm. The cases which form the alcoves in this room need to be especially designed to take over-size books such as encyclopedias, atlases, etc.

#### *Periodical Room*

To display and make accessible to the reader the current numbers of a large collection of periodicals is one of a library's important functions. It is well to place the Periodical Room near the Reference Room in order that the same custodian may serve both.

Many libraries store their periodicals in closed cabinets from which numbers are issued on request. This method has the advantage of preventing loss, but an argument against it is that the periodicals are not displayed so as to attract attention of readers who may visit the room for any purpose. For this reason it is advised that periodicals be installed on shelves of open cases, the contents of which may be seen at a glance. The cases may be placed about the walls on either side of the windows to form attractive alcoves, giving a certain atmosphere of privacy to a reader and encouraging him to browse among the material before him.

For further display and examination of the magazines, the center of the room should have large tables, approximately 3 feet 6 inches wide and 12 feet long with chairs spaced 3 feet on centers to allow plenty of room to spread out the magazines.

The architectural treatment of the room should be simple with restful color effects, and perhaps a sofa before a fireplace and a few lounge chairs to give an informal and comfortable atmosphere for the enjoyment of the more popular type of magazine.

#### *Study Room*

A general reading room or study room should be provided. In the case of co-educational institutions, separate study rooms are advisable for each sex. Its purpose is to allow students, who are disturbed in their dormitories and fraternity houses, to have one place in the college where they can study in absolute quiet. Small tables about three feet square to seat two, should be placed about the walls so as to take advantage of the window light, and larger tables with chairs spaced 2 feet 3 inches on centers, should be in the center of the room, with a few round tables to break up the monotony. This room may be similar in treatment to the Periodical Room.



*Treasure Room*

A room should be provided to house the collection of valuable manuscript and rare books which a library possesses. The book shelves should be protected by metal grilles or glass under lock and key, and glass-topped tables should be provided for the display of manuscript, book plates and other similar material. There is small need for reading accommodation here as the material for popular display would be shown in the main lobby.

In connection with the Treasure Room there should be a vault for the storage of books and records, and working space for assembling various collections of book plates, etc.

The Treasure Room is best located near the librarian's suite where an attendant is always on duty during library hours.

*Browsing Room*

This room is designed primarily for recreational reading, and offers an opportunity for the various departments to popularize their subjects by the display of interesting and descriptive books on subjects pertaining to their courses, each group in a separate alcove. Scattered on tables throughout the room should be choice books with beautiful bindings, and also the better modern fiction and books of general interest.

As it requires no service from the stack, this room can be located to advantage on the second floor of the building, away from the distractions of the general circulation of the main floor. In its architectural treatment and furnishings it should have the character of a well-appointed reading room of a large club, and should accommodate about one-eighth of the total seating capacity of the library.

Such a room is of the greatest importance as an educational feature as the student may acquire a love of books here and form reading habits which will remain with him all his later life.

*Seminar Rooms*

A certain number of small rooms of varying size should be provided to accommodate small groups of students where they may meet with an instructor and use certain library material. Books which an instructor desires to use are delivered to the seminar or conference room before the exercise and removed at its close. These rooms are in no way class rooms, but are for use simply when a large amount of library material is required for any specific problem.

*Reserve Book Service*

A special group of readers is made up of students using books which are placed on reserve for quick reading in connection with their courses. Such collections, though relatively small in number, are subject to intensive use, and space should be set apart for them.

This Reserve Book Section, therefore, can be placed to advantage on the ground floor of the building with direct access from the street, thereby greatly lessening the circulation on the main floor, which can be closed off from the Reserve Book Section for late hour use.

As no special service is necessary, other than general supervision, this section can be more efficiently served by student help from its own delivery desk located directly under the main delivery desk where it can utilize the same service to the stack.

*Exhibits and New Book Display*

Realizing that the library is a going concern within a college which must sell its purpose, it is necessary to provide for the display of new books and library material on tables or in call cases. The main entrance lobby is the ideal place for this purpose.

*Librarian's Suite*

The size and extent of the Librarian's quarters depend on the size of the library. In a large library it would be well to provide for a Librarian's private office, secretary's and general office, an office for the Assistant Librarian, and a Board Room. Since the Librarian has as many contacts with the faculty as with his staff, his office should be accessible to both the public and the service portion of the library.

*Women Staff Facilities*

It is essential to provide a comfortable lounge room (with kitchenette in large libraries) in which the women of the staff may spend the lunch hour and hold staff gatherings. Opening from it should be a locker room, dressing room and well equipped toilet with possibly a shower. This unit should be at the end of some circulation, and should be well lighted and ventilated as the comfort of the staff is of the utmost importance to the proper operation of the library.

*Toilet Facilities*

Adequate toilet facilities should be provided in locations most convenient to library users. There should be a toilet in the stack and general toilets in the basement floor and on the second floor at both ends of the building.

*Lockers and Coat Rooms*

A locker room should be provided for the student help.

Coat rooms should be located at side entrances.

JENS F. LARSON, Hanover, New Hampshire



## OFFICIAL NOTIFICATION OF AWARDS

## DEPARTMENT OF SCULPTURE

*Judgment of October 9, 1933*

## PROGRAM I

*"A PANEL OVER A DOORWAY"*

In a small city it is proposed to erect a Memorial Music Hall in honor of a great composer and musician. The building is modern and simple in design.

Directly over the doorway, at the height of 12 feet, there is already in place a block of stone projecting from the wall 9 inches, measuring 6 feet in height and 10 feet in width.

It is proposed to carve within these dimensions a relief depicting the majestic, simple and vigorous compositions of this eminent composer.

JURY OF AWARD: Arthur F. Brinckerhoff, Gaetano Cecere, Robert G. Eberhard, John Flanagan, Henry Hering, Ernest W. Keyser, Charles G. Peters, Alexander Sambugnac, Henry R. Sedgwick, John V. Van Pelt, Sidney B. Waugh.

NUMBER OF SKETCHES SUBMITTED: 48.

## AWARDS

## COOPER UNION:

FIRST MENTION: J. Lonzar.

NO AWARD: 2.

## BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: F. DeLorenzo.

MENTION: J. Amore, P. Diana, A. Wein.

NO AWARD: 25.

## YALE UNIVERSITY:

MENTION: D. D. Grainger.

NO AWARD: 15.

## SPECIAL PROGRAM

*Judgment of October 18, 1933*

## BEAUX-ARTS BALL COMMITTEE PRIZE

This competition is open to students in all departments of the Beaux-Arts Institute of Design registered for the school term 1933-1934. A first prize of \$100.00 and five prizes of \$10.00 each are offered for this competition. In addition each prize winner will be given two tickets for the ball.

*"COVER DESIGN FOR BEAUX-ARTS BALL PROGRAM"*

The subject of the 1934 Beaux-Arts Ball will be "Marco Polo."

Act I—Venice, 1271.

Act. II—The Court of Kublai Khan.

Act. III—The Enchanted Garden in Tabriz.

As Chinese motifs will predominate in the costumes at the Ball, it is suggested that the cover design be of Chinese character, with perhaps Marco Polo (the young Venetian) and the Princess Kokachin (daughter of Kublai Khan) as central figures, or a representation of Kublai Khan dominating the composition.

In the design must be incorporated the words "Beaux-Arts Ball" and "Marco Polo."

All designs must be presented in colors suitable for reproduction and not more than four colors may be used.

JURY OF AWARD: Chester Holmes Aldrich, Joseph H. Freedlander, Ernest Peixotto, Carl Reimers, Edward Trumbull, Ernest F. Tyler, Kenneth M. Murchison.

NUMBER OF DRAWINGS SUBMITTED: 76.

## AWARDS

FOUR PRIZES OF \$10.00 EACH

(other prizes withheld)

J. CRISAFULLI, Leonardo Da Vinci Art School.

A. V. FABRY, JR., Yale University.

D. M. HUNT, St. Louis, Missouri.

J. J. KOVACSEVICS, Atelier Hiron.

## DEPARTMENT OF ARCHITECTURE

*Judgment of October 31, 1933*

## ARCHAEOLOGY I PROJET

*"A HYPOSTYLE HALL OF AN EGYPTIAN TEMPLE"*

The Egyptian Temple must not be confused with that of Greece, with the Christian Church, or with the Mohammedan Mosque. It was not a place for the meeting of the faithful, for the recital of common prayers; no public ritual was celebrated within it; no one was admitted to it except the priests and the king. The temple was a kind of royal oratory, a monument reared by the king in token of his own piety, in order to purchase the favor of the gods.

The expression of this piety often took the form of great festivals of which the temple was the scene several times in the course of the year. The ceremonies consisted for the most part of elaborate processions, issuing from the sanctuary, to be marshalled in the Hypostyle Hall, and afterwards traversing the great peristylar courts. Upon a few occasions the priests with the sacred images sallied forth from the inclosure, which ordinarily shielded their rites from profane eyes, and, at the head of a brilliant flotilla, directed their course to some other city.

There is nothing to lead us to suppose that, with the exception of the king and the priests, any of the public was admitted into the building, at least beyond the Hypostyle Hall. Certain privileged individuals or classes were admitted into the latter on the occasion of a festival. It was their right to be the first to see the god as he emerged from the sanctuary on the shoulders of the priests. But in spite of their huge dimensions these halls would have been ill-fitted for the uses to which the spacious naves of a church or mosque were put. The huge and closely spaced columns would embarrass the movements and intercept the view of those who crowded around their bases. It was only in the central aisle that sufficient space was left for the easy passage of a procession. The Hypostyle Hall was lofty and wide in order that it be an anti-chamber worthy of the god who dealt in the sanctuary beyond.



The subject of this projet is such a Hypostylar Hall, decorated to the glory of the god Amon by a munificent and grateful ruler of the Second Ptolemaic or of the New Empire Period. This hall shall not exceed 340 feet in length, 170 feet in width, and 76 feet in height, although great latitude is allowed the competitor in determining the size of the hall, the number of columns and their disposition.

## BIBLIOGRAPHY:

Russell Sturgis: "History of Architecture," Vol. I.  
Perrot & Chipiez: "History of Ancient Egyptian Art," Vol. I.

Champollion, J. J.: "Monuments de L'Egypte et de la Nubie."

Chabat, P.: "Fragments D'Architecture."

Prisse D'Avennes: "Histoire de L'Art Egyptien."

Binion, S. A.: "Ancient Egypt or Mizraim."

Tarchi, U.: "L'Architettura e L'Arte Nei Antico Egitto."

Davies, N. deG.: "The Robb de Peyster Tytus Memorial Series of Egyptian Art" issued by the Metropolitan Museum.

Legrain, G.: "Les Temples de Karnac."

Model of Temple of Amon at Karnak at the Metropolitan Museum, New York, N. Y.

JURY OF AWARD: Edward C. Dean, Frank C. Farley, Joseph Hudnut, John C. B. Moore, Arthur A. Stoughton.

NUMBER OF DRAWINGS SUBMITTED: 31.

## AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: A. A. Rousseau.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE; W.R.U.:

MENTION: A. L. Behling, K. G. Stinehart.

NO AWARD: 1.

COLUMBIA UNIVERSITY:

NO AWARD: 2.

ATELIER DENVER:

FIRST MENTION: S. H. Kent.

NO AWARD: 3.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 1.

KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:

NO AWARD: 1.

ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

SECOND MEDAL: J. R. Gangemi.

MENTION: A. A. Schiller.

NO AWARD: 4.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

SECOND MEDAL: J. D. Piper.

SAN FRANCISCO ARCHITECTURAL CLUB:

MENTION: C. W. Runge.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

FIRST MENTION: J. S. Carver.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: W. M. Horowitz, H. S. Kruse.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 3.

UNAFFILIATED:

NEW YORK CITY:

NO AWARD: 1.

NUTLEY, NEW JERSEY:

NO AWARD: 1.

TRENTON, NEW JERSEY:

NO AWARD: 1.

## DEPARTMENT OF ARCHITECTURE

*Judgment of October 31, 1933*

## INTERIOR DESIGN I

## "A CABANA"

A series of cabanas have been built by a beach club at a southern resort. The entire space covered by a cabana is 43 feet deep by 12 feet wide with a ceiling height of 8 feet, and consists of a porch 12 feet deep by 12 feet wide equipped with an awning, opening into a combination living-dining-card room 14 feet deep by 12 feet wide. A space 5 feet in depth is provided between the combination living-room and dressing-rooms, to contain refrigeration and cabinets for dishes, etc.; in conjunction with the refrigerator a small bar is to be designed, and two passages into the dressing-rooms at each side, and clothes-closets for each dressing-room. The dressing-rooms are 8 feet deep by 6 feet wide.

A door from each dressing-room leads to two individual showers 4 feet deep by 6 feet wide which also have doors opening directly out-of-doors. Position of all windows is left to the discretion of the competitor.

The decoration of each cabana is left to the respective owner's taste and requirements. All rooms are to be appropriately and comfortably furnished, and a good opportunity is provided for the use of color. Utility is to be carefully considered owing to atmospheric conditions.

A cabana is a small private structure varying in size from merely small dressing-rooms to larger units similar to the one outlined in this program, usually situated in rows facing the seashore at social summer resorts or clubs. The shelter is used for buffet luncheons and bridge parties as well as a lounge from which to view the beach and swimming activities.

JURY OF AWARD: Henry F. Bultitude, Louis E. Jallade, Paul R. MacAlister, Nancy McClelland, Horace Moran, Harold W. Rambusch, Ernest F. Tyler, Harry Leslie Walker, Sherrill Whiton.

NUMBER OF DRAWINGS SUBMITTED: 24.

## AWARDS

BOSTON ARCHITECTURAL CLUB:

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 2.

COLUMBIA UNIVERSITY:

NO AWARD: 1.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

NO AWARD: 1.

ATELIER HIRONS:

HALF MENTION: F. Geibelt.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: G. W. Tammen.



## ATELIER NELSON:

NO AWARD: 1.

## NEW YORK UNIVERSITY:

SECOND MEDAL: O. B. Miller.

MENTION: F. L. Liebmann.

HALF MENTION: S. Pilafian, J. Stenken, H. Greenberg.

NO AWARD: 1.

## OKLAHOMA AGRIC. &amp; MECHANICAL COLLEGE:

NO AWARD: 2.

## UNIVERSITY OF ILLINOIS:

SECOND MEDAL: M. R. Dobberman.

MENTION: J. E. Conard.

## UNAFFILIATED:

## JERSEY CITY, NEW JERSEY:

MENTION: F. Shilowitz.

## NEW YORK CITY AND VICINITY:

HALF MENTION: P. J. Avitabile, H. A. Gnerre.

## PATERSON, NEW JERSEY:

NO AWARD: 1.

## SIOUX CITY, IOWA:

NO AWARD: 1.

## DEPARTMENT OF ARCHITECTURE

*Judgment of October 31, 1933*

## FIRST ANALYTIQUE

## "A SEMI-CIRCULAR PORTICO"

This semi-circular portico shelters the main entrance to a large country mansion. The building is Colonial in character and is of brick with marble trim. Any variation of the Colonial style may be used for the portico. It is to be constructed of marble and an order shall be part of the composition. The stone base or floor upon which the semi-circular portico is to rest has a maximum width of 20 ft. measured parallel with the entrance façade of the building. The top of the base or portico floor is 2 feet above the grade. Entrance steps must be shown giving access from the ground to the floor of the portico. Iron work may be used in the composition.

JURY OF AWARD: Lewis G. Adams, John Theodore Haneman, William B. G. Kirk, Electus D. Litchfield, J. L. Mills, Edward Necarsulmer, R. K. Posey, Arthur A. Stoughton, William G. Tachau, Thomas B. Temple, John V. Van Pelt, Leonard B. Wamnes. Representative: H. Greenberg of New York University.

NUMBER OF DRAWINGS SUBMITTED: 108.

## AWARDS

## CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION PLACED: W. F. Garrity, J. K. Hess.

FIRST MENTION: N. J. Bell, B. Leuin.

MENTION: R. Bright, H. T. Elden.

HALF MENTION: L. C. Brierly, G. W. Brown, C.

G. Gable, W. A. Haller, J. T. Nichols, J. W.

Spotz, D. C. Tavano, A. Thomsson.

NO AWARD: 6.

## CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. Cardenel, J. E. Dundin, T. J. Trivison.

NO AWARD: 3.

HORS CONCOURS: A. O. Goenner.

## CHICAGO TECHNICAL COLLEGE:

NO AWARD: 2.

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 2.

## ATELIER DENVER:

FIRST MENTION: I. Kohnfelder.

## ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: J. P. Jacoby.

## GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: A. N. Robinson, Jr.

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: F. A. Bielak.

NO AWARD: 1.

## ATELIER LICHT:

NO AWARD: 1.

HORS CONCOURS: W. Miller, J. W. Saunders.

## ATELIER LOS ANGELES:

HALF MENTION: B. C. Yager.

NO AWARD: 1.

## MANHATTAN COLLEGE:

FIRST MENTION PLACED: H. E. Zazzi.

MENTION: D. D. Mathues, G. E. Moreng, C. F. Sullivan.

HALF MENTION: A. Calandro, A. E. Cooney, J. Reardon, H. Wassmer.

NO AWARD: 3.

## MARYLAND INSTITUTE ATELIER:

NO AWARD: 1.

## ATELIER NEWARK:

NO AWARD: 2.

## NEW YORK UNIVERSITY:

MENTION: M. Campioli.

NO AWARD: 1.

## OKLAHOMA AGRIC. &amp; MECHANICAL COLLEGE:

MENTION: W. W. Caudill, R. Dryden, M. E. Frank, C. F. Mooney, F. Walker.

HALF MENTION: B. Bond, E. Gamble, J. E. Sanders.

NO AWARD: 1.

## ATELIER RECTAGON OF BUFFALO:

MENTION: R. D. Holden.

HALF MENTION: H. W. Anderson, W. A. Kutzko.

## SAN FRANCISCO ARCHITECTURAL CLUB:

FIRST MENTION: D. S. Macky.

MENTION: C. A. Mullins.

HALF MENTION: W. Farmer, M. L. Gaidano, F. B.

Hayne, C. A. Tantau, Jr., F. W. Trabucco.

NO AWARD: 1.

## "T" SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: B. Roney.

NO AWARD: 1.



## UNIVERSITY OF ILLINOIS:

MENTION: J. S. Winbigler.

HALF MENTION: J. E. Baker, S. Hackett, T. Q. Hoffman, A. J. Ignelzi, M. W. Levy, H. H. Meinberg, W. D. Posegate, K. Onodera.

NO AWARD: 7.

## UNIVERSITY OF NOTRE DAME:

HALF MENTION: W. F. Bernbrock, J. Hackner, J. A. Nolen, A. VanNamee.

NO AWARD: 4.

## UNAFFILIATED:

## NEW YORK CITY AND VICINITY:

HALF MENTION: D. Stangle, W. G. Sullivan.

NO AWARD: 2.

## WELINGTON, KANSAS:

HALF MENTION: J. T. Murphy.

## CANDIDATES FOR EXEMPTION FROM THE FIRST PRELIMINARY COMPETITION OF THE 27TH PARIS PRIZE COMPETITION IN ARCHITECTURE, 1934

Candidates for exemption from the First Preliminary Competition for the 27th Paris Prize must make application for exemption in writing prior to December 15th, and failing to do so will forfeit their privilege of exemption. *Applications received after December 15th will not be honored.*

To qualify for exemption, candidates must be under 27 years of age prior to July 1, 1934, and must be citizens of the United States of America.

The following candidates will be exempt from the First Preliminary Competition if their applications are received:

## FORMER COMPETITORS IN FINAL COMPETITIONS FOR THE PARIS PRIZE:

H. GNERRE, Mt. Vernon, N. Y.  
M. W. KLEINMAN, New York, N. Y.  
C. F. SCHILLINGER, JR., Philadelphia, Pa.  
N. H. JURAN, New York, N. Y.  
H. ELARTH, Omaha, Neb.  
A. WALDORF, New York University.  
L. W. SMITH, Princeton University.  
D. K. RITCHEY, Harvard University.  
C. DU BOSE, New York, N. Y.  
O. MANKKI, John Huntington Polytechnic Institute.

## HOLDERS OF THE CERTIFICATE OF THE BEAUX-ARTS INSTITUTE OF DESIGN:

B. R. LEVEN, University of California.  
H. J. HARMAN, University of Illinois.  
W. A. GANSTER, University of Illinois.  
W. J. JENSEN, New York, N. Y.  
K. J. HEIDRICH, Oklahoma A. & M. College.  
R. T. LOVELADY, Oklahoma A. & M. College.  
W. V. REED, Massachusetts Inst. of Technology.  
R. O. DEETER, Minot, N. D.  
G. D. RECHER, Atelier Nelson.

C. L. MACCHI, New York University.

S. T. STATHES, Catholic University of America.

V. F. DUCKETT, Catholic University of America.

J. L. R. GRAND, Catholic University of America.

H. E. BAHR, New York, N. Y.

J. G. ARMSTRONG.

Also, from the following list of students registered with the Beaux-Arts Institute of Design, ten will be selected who have the greatest number of values obtained in Medal awards on Class "A" Projets of the Beaux-Arts Institute of Design, including the first Class "A" Projet of the current school term, and all values obtained in Paris Prize Competitions.

ATELIER BIEG:	Values
R. A. Peterson	3
CARNEGIE INSTITUTE OF TECHNOLOGY:	
A. Cassens	3
COLUMBIA UNIVERSITY:	
V. Furno	3
ATELIER LICHT:	
G. T. Licht	11
J. R. Stenken	3
MASSACHUSETTS INSTITUTE OF TECHNOLOGY:	
W. P. Battista	3
ATELIER NELSON:	
T. J. Mulig	8½
NEW YORK UNIVERSITY:	
T. R. Feinberg	5
S. Pilafian	5
M. Sherman	4
PRINCETON UNIVERSITY:	
W. R. James, Jr.	10
T SQUARE CLUB OF PHILADELPHIA:	
J. S. Carver	7
R. O. Evans	5½
UNIVERSITY OF ILLINOIS:	
W. M. Horowitz	3
J. Stein	3
UNIVERSITY OF PENNSYLVANIA:	
H. Blatner	3
A. B. Pierce, Jr.	4
ATELIER VOITA-BURNES:	
A. J. Del Bianco	3
YALE UNIVERSITY:	
R. Ayers	5½
C. M. Brooks	11
E. V. Johnson	5½
M. Mason	3
M. C. Robb	3½
E. Saarinen	14
V. F. Sears	3
UNAFFILIATED:	
Chicago, Ill. G. W. Murison,	3
Albany, N. Y. H. N. Romney	3½





Prize of \$10.00—A. V. Fabry, Jr., Yale University

COVER DESIGN FOR THE BEAUX-ARTS BALL PROGRAM—"MARCO POLO"



Prize of \$10.00—J. Kovacevics, Atelier Hirons





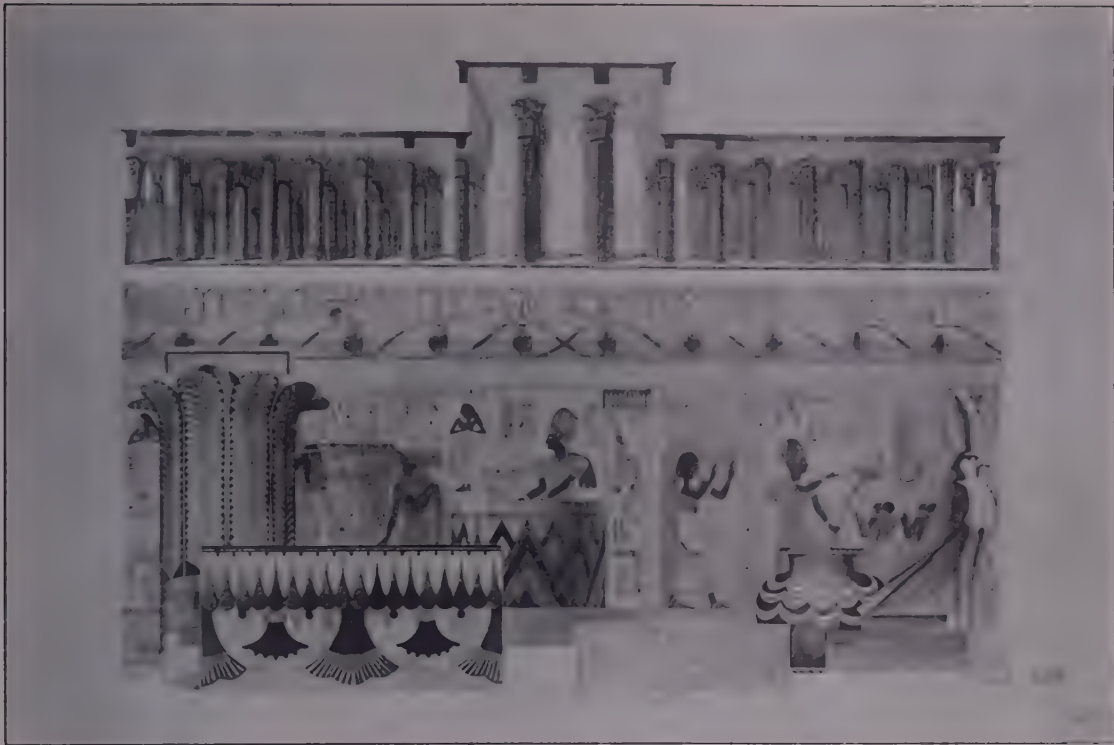
Prize of \$10.00—D. M. Hunt, St. Louis, Missouri



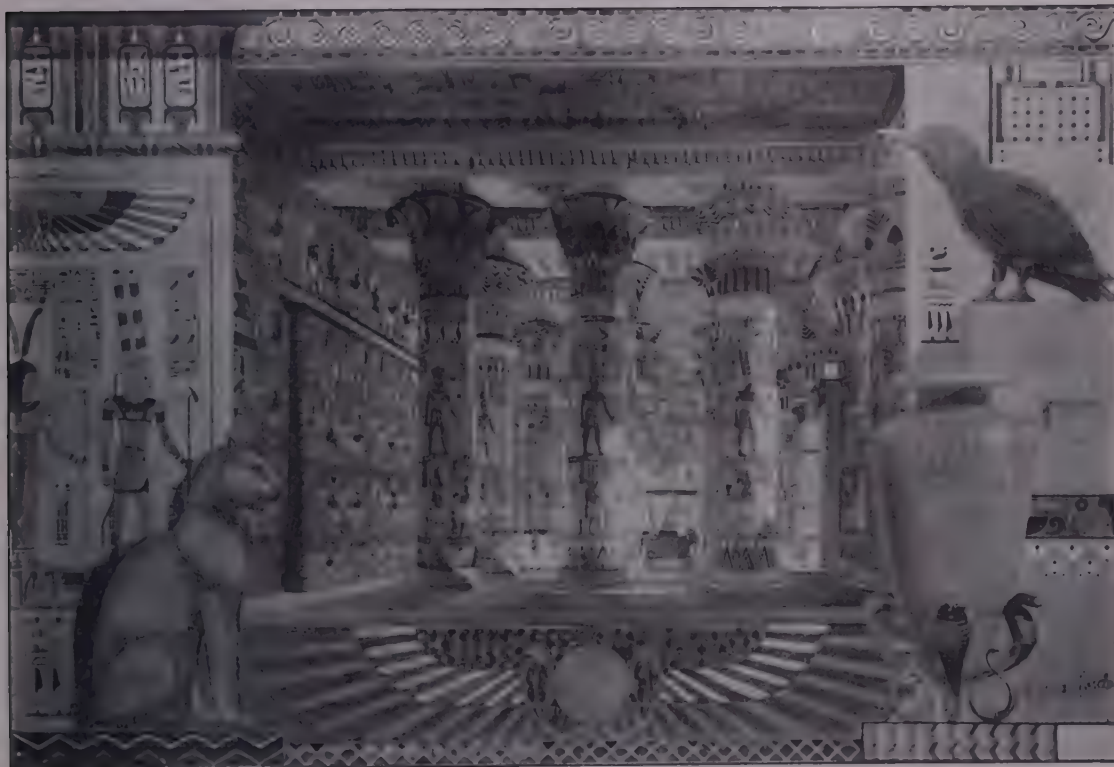
Prize of \$10.00—J. Crisafulli, Leonardo Da Vinci Art School

COVER DESIGN FOR THE BEAUX-ARTS BALL PROGRAM—"MARCO POLO"



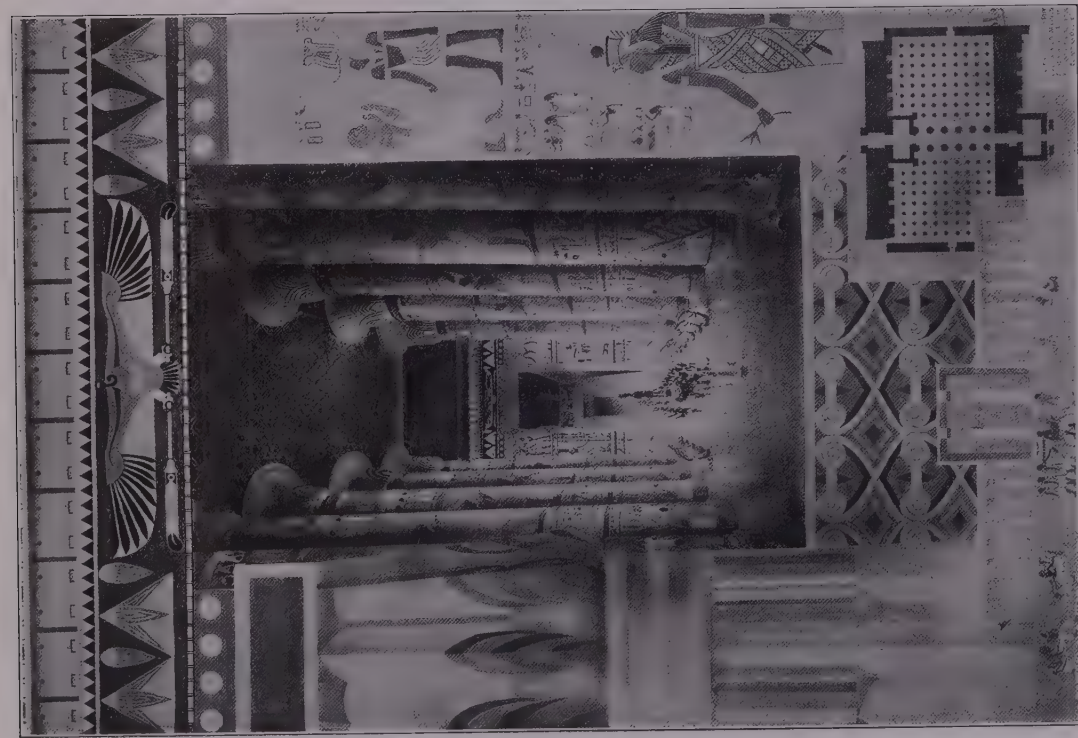


Second Medal—H. S. Kruse, University of Illinois

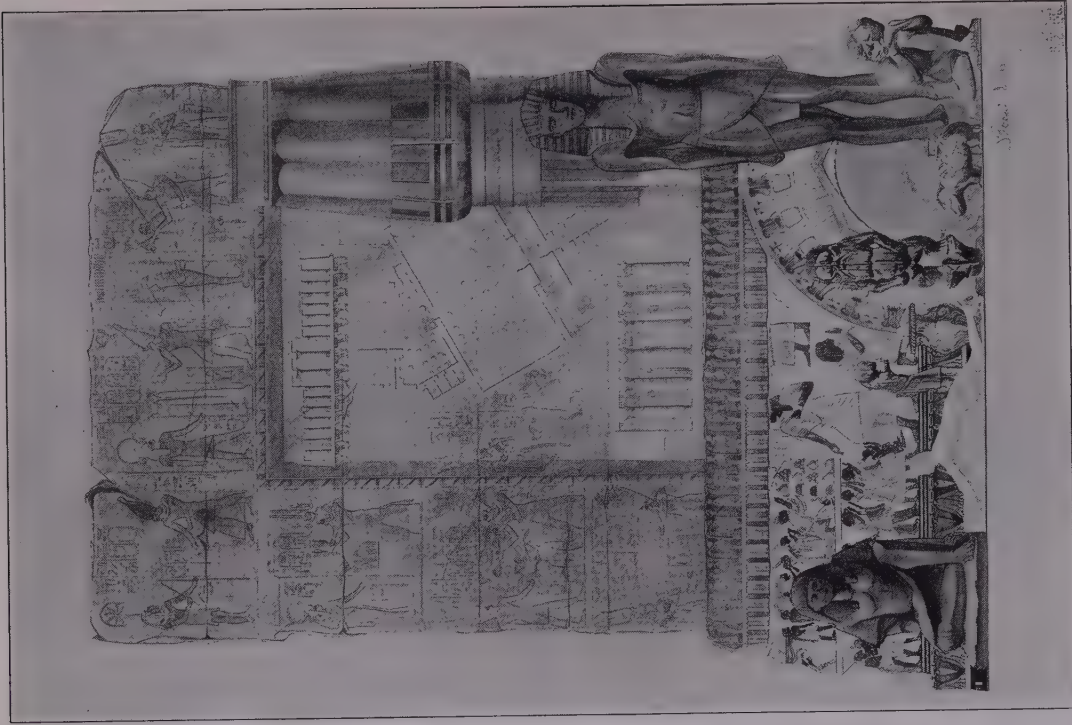


Second Medal—A. A. Rousseau, Carnegie Institute of Technology  
ARCHAEOLOGY I PROJCT—"A HYPOSTYLE HALL OF AN EGYPTIAN TEMPLE"





Second Medal—J. D. Piper, Oklahoma Agricultural & Mechanical College  
 ARCHAEOLOGY I PROJET—"A HYPOSTYLE HALL OF AN EGYPTIAN TEMPLE"

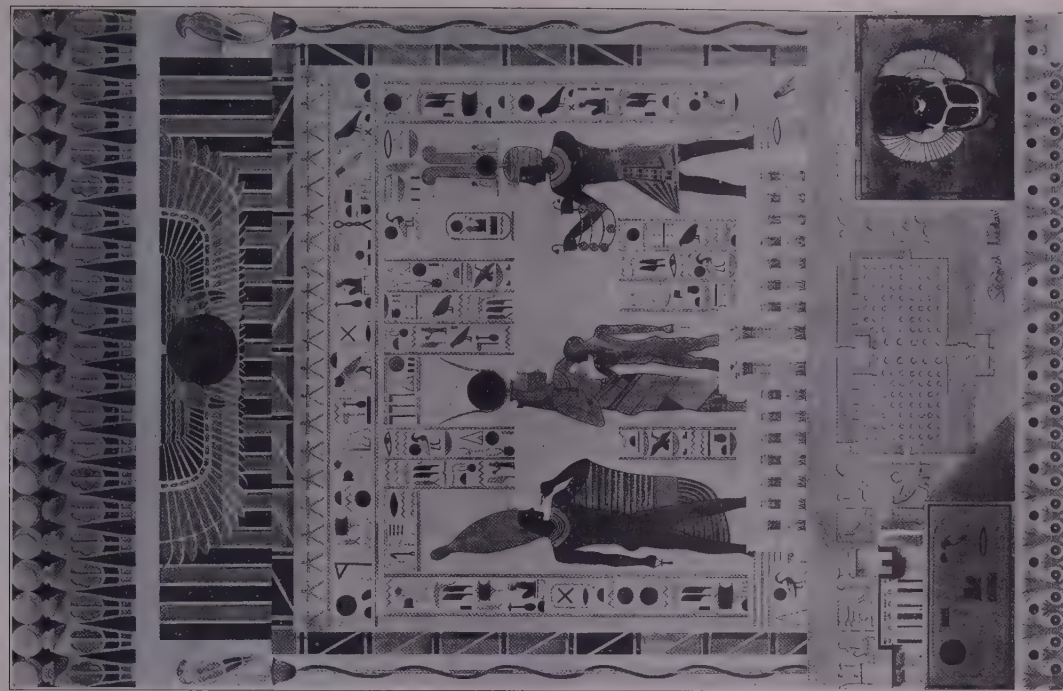


Second Medal—W. M. Horowitz, University of Illinois



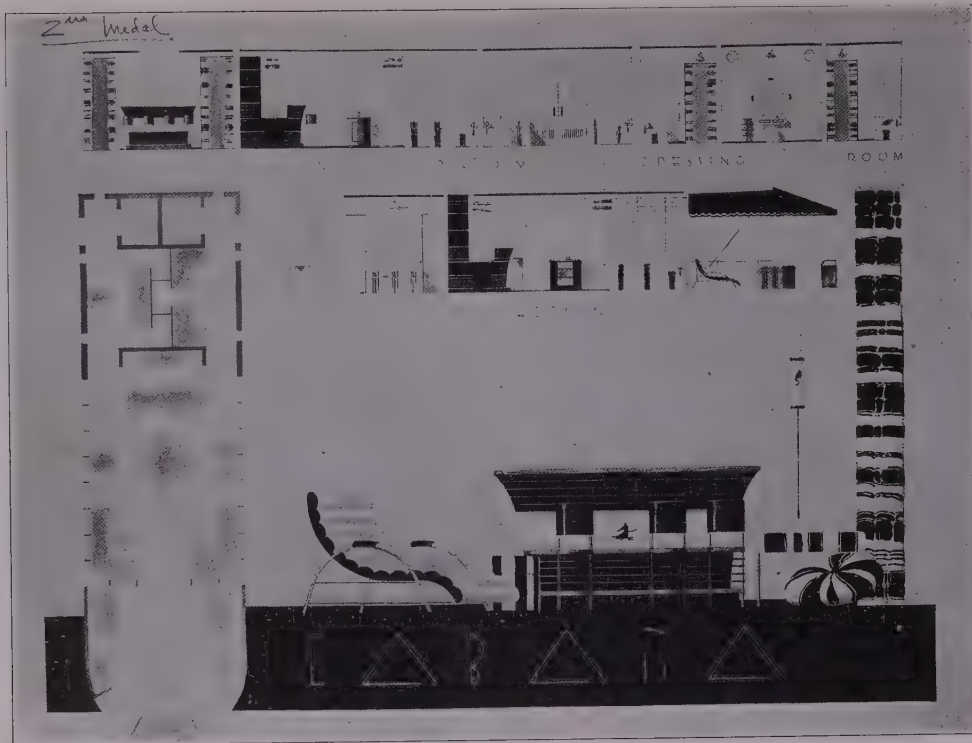


Second Medal—M. R. Dobberman, University of Illinois  
INTERIOR DESIGN I—"A CABANA"

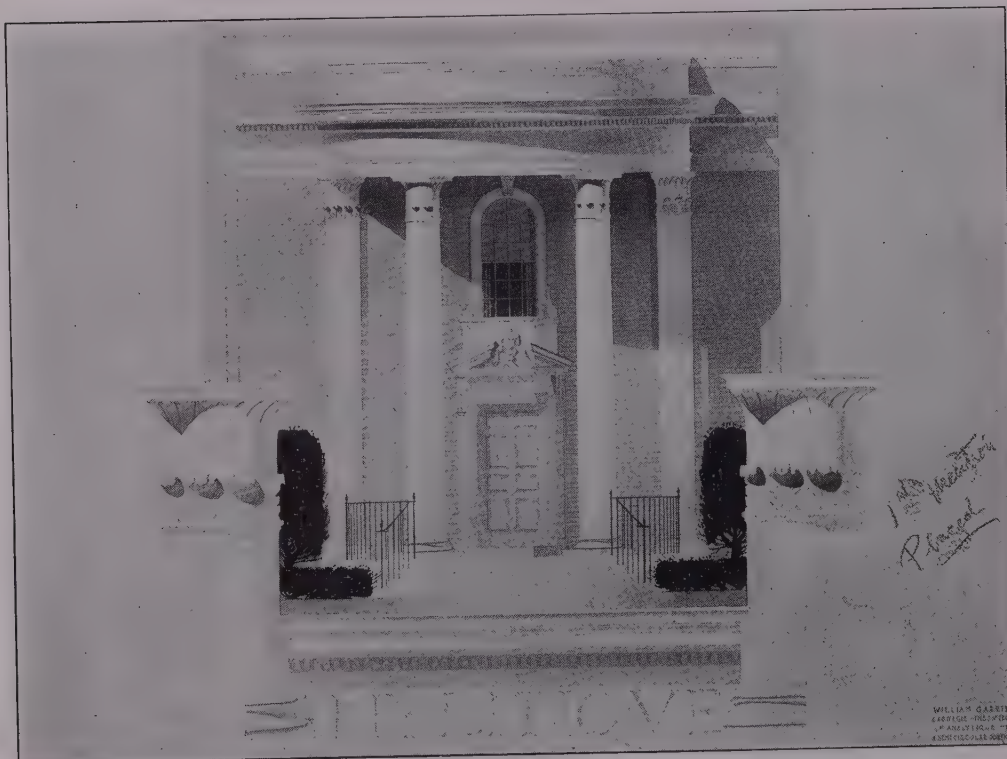


Second Medal—J. R. Gangemi, New York University  
ARCHAEOLOGY I PROJ—"A HYPOSTYLE HALL OF AN EGYPTIAN TEMPLE"



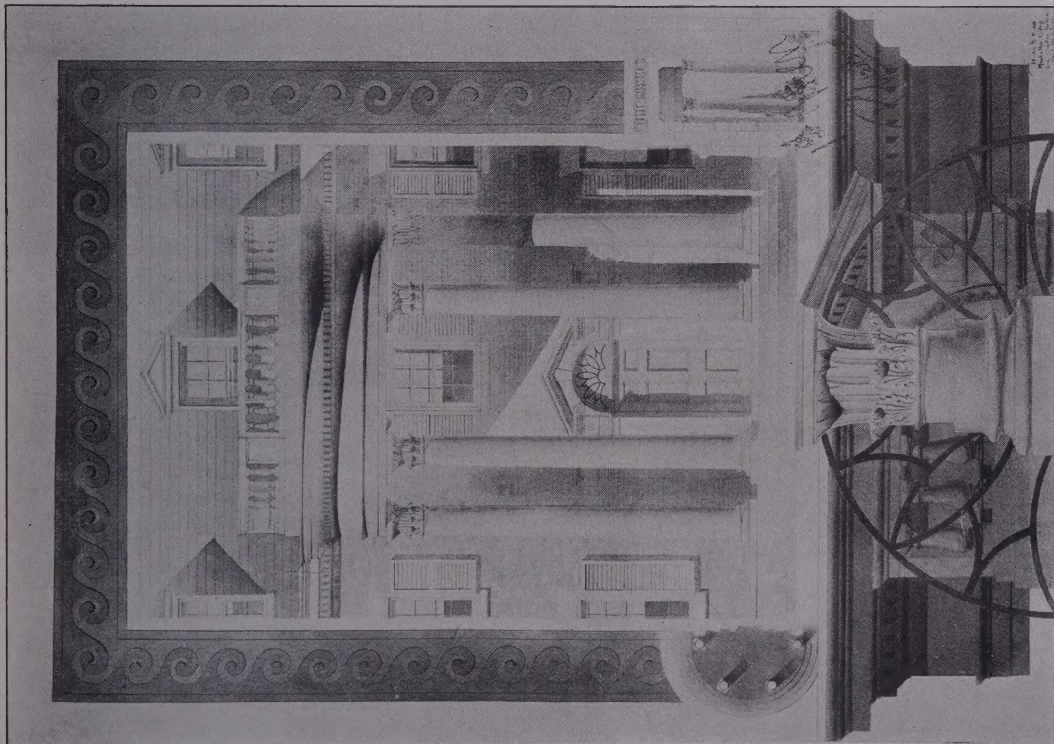


Second Medal—O. B. Miller, New York University  
INTERIOR DESIGN I—"A CABANA"



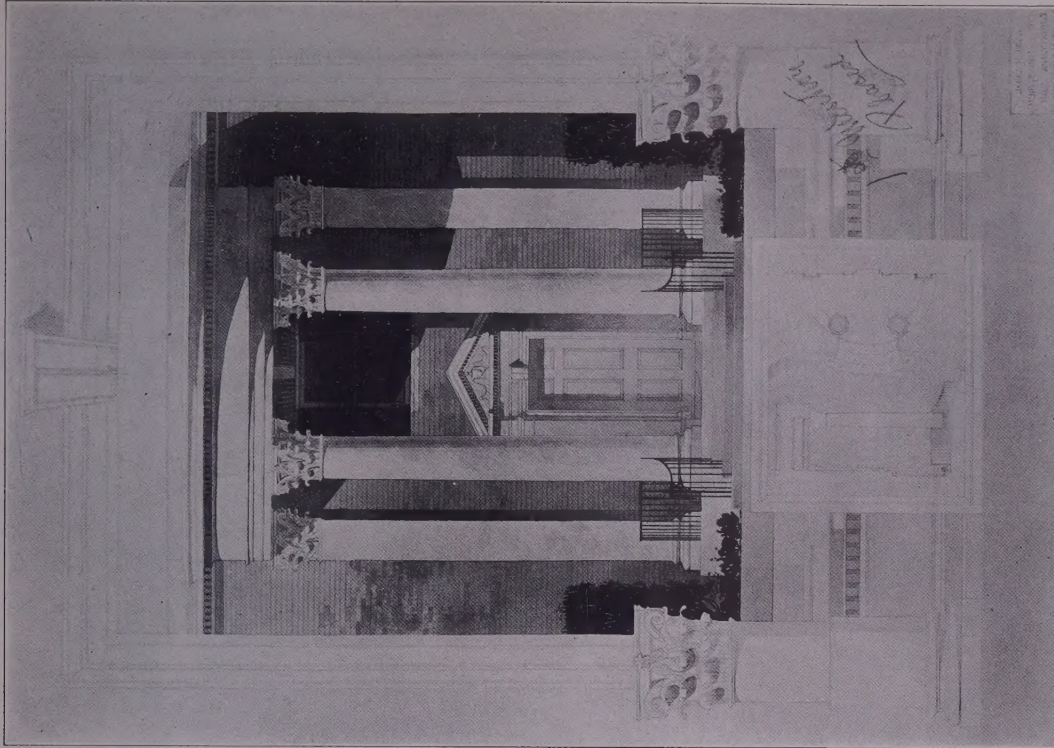
First Mention Placed—W. Garrity, Carnegie Institute of Technology  
FIRST ANALYTIQUE—"A SEMI-CIRCULAR PORTICO"





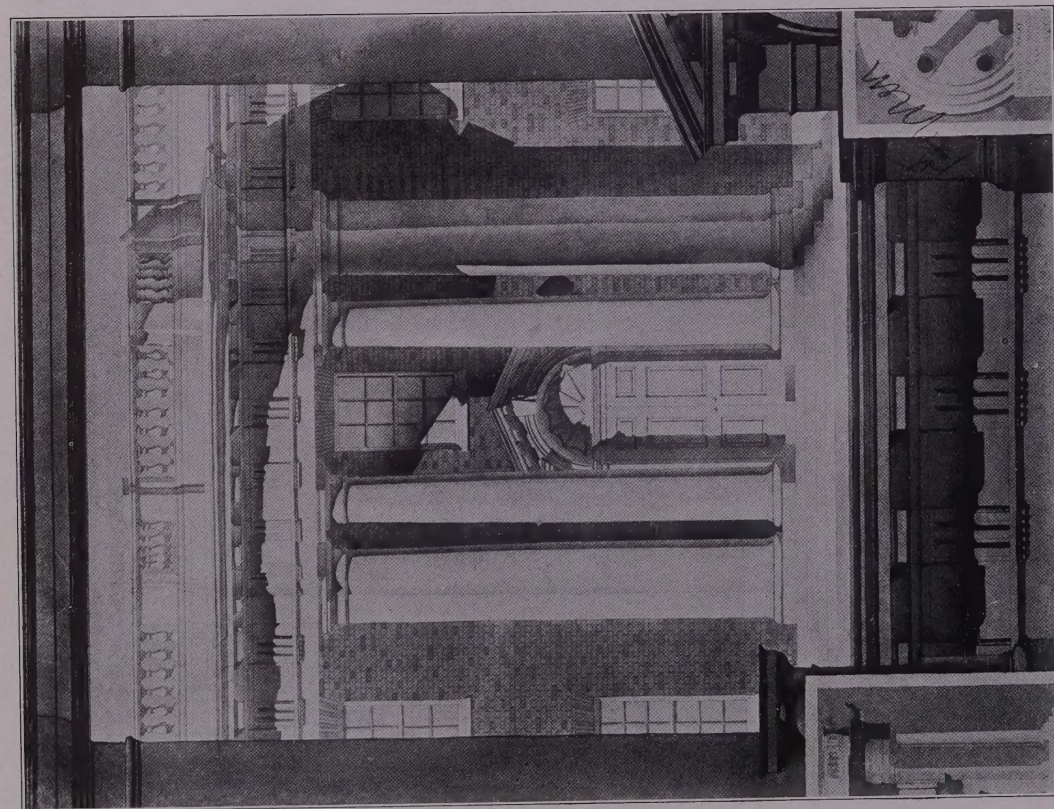
First Mention Placed—H. E. Zazzi, Manhattan College

FIRST ANALYTIQUE—"A SEMI-CIRCULAR PORTICO"

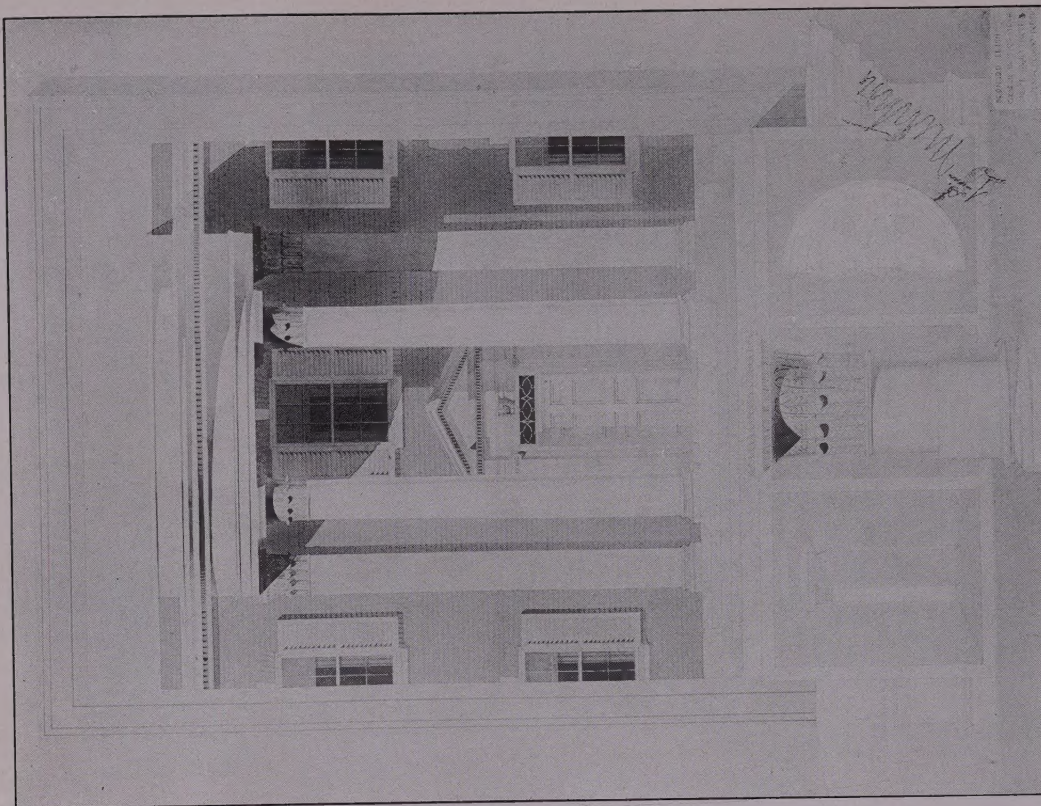


First Mention Placed—J. K. Hess, Carnegie Institute of Technology



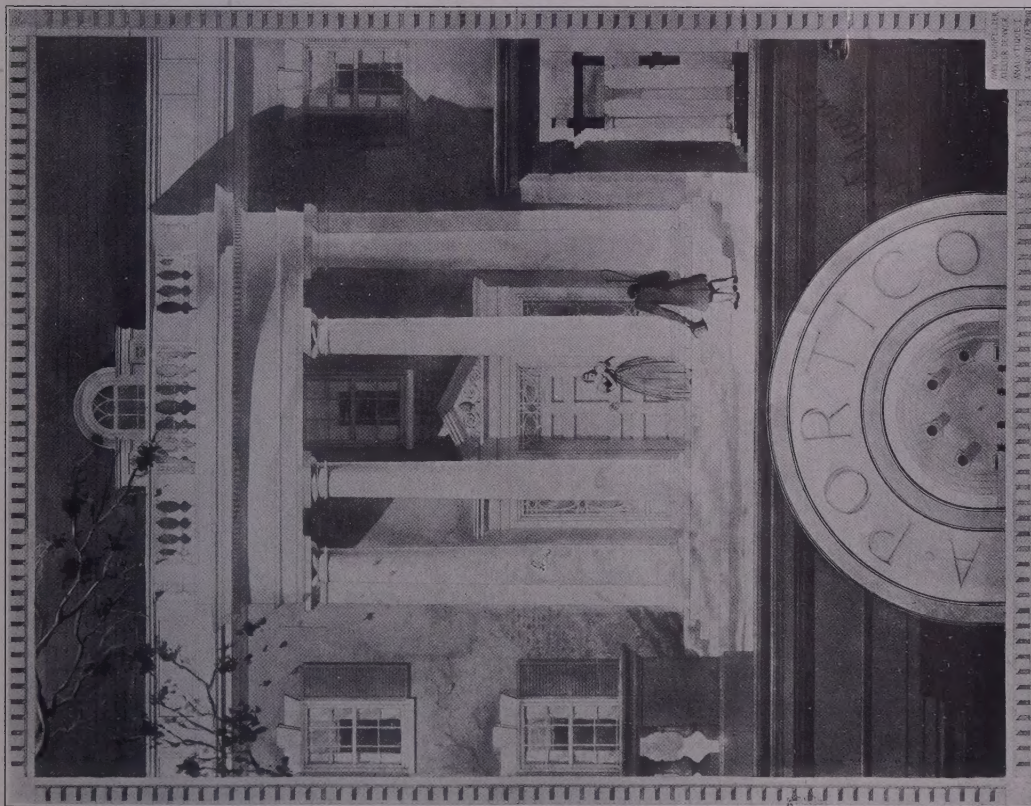


First Mention—D. S. Macky, San Francisco Architectural Club  
FIRST ANALYTIQUE—"A SEMI-CIRCULAR PORTICO"



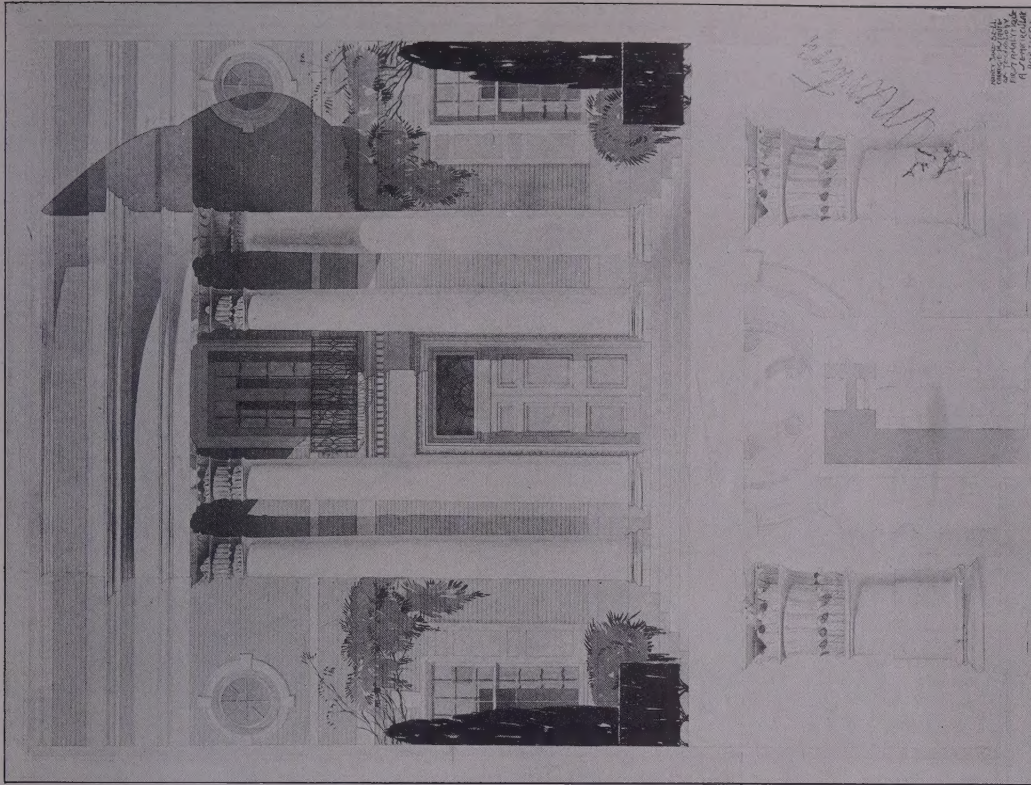
First Mention—B. Leuin, Carnegie Institute of Technology  
FIRST ANALYTIQUE—"A SEMI-CIRCULAR PORTICO"





First Mention—I. Kohnfelder, Atelier Denver

FIRST ANALYTIQUE—"A SEMI-CIRCULAR PORTICO"



First Mention—N. J. Bell, Carnegie Institute of Technology





First Mention—J. Lonzar, Cooper Union



First Mention—F. DeLorenzo, Cooper Union

DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM I—"A PANEL OVER A DOORWAY"